

BOWDOIN PHOTOGRAPHERS
LIBERAL ARTS LENS



For man
blunted
with th

BOWDOIN COLLEGE
MUSEUM OF ART

Brunswick, Maine
1995



Digitized by the Internet Archive
in 2015

<https://archive.org/details/bowdoinphotograp00bowd>

BOWDOIN PHOTOGRAPHERS
LIBERAL ARTS LENS

LUCY L. BOWDITCH

Bowdoin College Museum of Art
Brunswick, Maine
1995

This catalogue accompanies an exhibition of the same name
at the Bowdoin College Museum of Art from
September 22 through November 26, 1995.

Bowdoin Photographers: Liberal Arts Lens is supported by
the Stevens L. Frost Endowment Fund and the Institute of Museum
Services, a federal agency that offers general
operating support to the nation's museums.

COVER

John McKee, Photo I, 1979, by Curtis Cravens

Quotation in photograph: "For many, . . . intuition is blunted
by a failure to see with the naked mind." From *The Unknown
Craftsman, A Japanese Insight Into Beauty* by Soetsu Yanagi,
adapted by Bernard Leach, published by Kodansha International
Ltd. Copyright © 1972 and 1989 by Kodansha International Ltd.
Reprinted by permission. All rights reserved.

Design by Michael Mahan Graphics, Bath, Maine

Edited by Susan L. Ransom, Portland, Maine

Printing by Penmor Lithographers, Lewiston, Maine

Copyright© 1995 by the President
and Trustees of Bowdoin College
All rights reserved

NOTES

Works are listed chronologically for each artist. Works from the
same year are listed alphabetically, except those by Cécilia Hirsch,
which are by month.

All prints are gelatin silver unless otherwise noted. A polaroid
transfer is made by transferring the still-damp emulsion of a
polaroid photograph onto a second piece of paper.
A chromogenic print is a color print generated from a color
negative as opposed to a color slide.

The height of the image is listed first, followed by the width.
By convention, standard photographic paper sizes are indicated with
the smaller dimension first: 8 x 10 inches, 16 x 20 inches,
20 x 24 inches. In most cases, measurements have been
provided by the artists.

All works are in the collection of the artist unless otherwise noted.

Holders of haccalaureate degrees from Bowdoin College are
distinguished with their class years after their names.

Bowdoin Photographers: Liberal Arts Lens documents, through the work of fourteen of his former students, the results of John McKee's twenty-five years of teaching photography. The exhibition is the vision of two of those students: Lucy L. Bowditch, an art historian specializing in the history of photography and a 1977 graduate of Bowdoin, and Abelardo Morell, Class of 1971, whose work is included in the show and who is currently chair of the Department of Media and Performing Arts at the Massachusetts College of Art in Boston. Abe Morell initially recommended the idea and has given his moral support; Lucy Bowditch, as curator, has worked with members of the Museum of Art staff to realize the exhibition and catalogue.

Ms. Bowditch's goals for the project are three-fold: to define the liberal arts within the context of a small college; to describe the teaching of John McKee; and to select a group of his students and to discuss and show examples of their work. The result is surprising, even startling, and satisfies Ms. Bowditch's major purpose, to accord photography from Bowdoin a role in the larger world of photography today.

To John McKee can be credited much of the energy of Bowdoin College's photography culture. The growth of the Museum of Art's permanent collection of photography, the strong presence of photography courses in the studio and art history curriculum, and the cultivation of a community beyond Bowdoin of artists, scholars, and collectors involved with photography all reflect his influence. The twelve artists shown here represent a much larger group of photographic artists who have graduated from the College and who are linked by their shared experience with John McKee.

The Museum of Art is deeply grateful to Lucy Bowditch and to the artists whose work is included in *Bowdoin Photographers: Liberal Arts Lens*. The participation of Linda J. Docherty, associate professor of art and chair of the Department of Art at the College, who was an advisor to the project, is much appreciated. John McKee's spirit is behind the whole effort. To recognize and celebrate his gifts to the College, the staff of the Museum of Art planned this exhibition with many of his former students, including the catalogue designer, Michael W. Mahan, Class of 1973.

Bowdoin Photographers: Liberal Arts Lens has been supported by funds from the museum's Stevens L. Frost Endowment and from the Institute of Museum Services, a federal agency that offers general operating support to the nation's museums. The Museum of Art acknowledges with pride and gratitude this joining of private and federal resources to benefit campus and community.

Katharine J. Watson
Director
Bowdoin College Museum of Art

BOWDOIN PHOTOGRAPHERS
LIBERAL
ARTS LENS

One of his former students reflected, "John McKee might take you up a distant Maine road to show you a particular rare apple species with the same elegant, and sometimes quirky, intensity with which he will critique a print: a portal opens and if you go far enough, a whole world opens up."

Bowdoin Photographers: Liberal Arts Lens is a gathering of photographic work by Bowdoin graduates who studied with photographer John McKee. The exhibition evinces an enormous diversity and dynamism that is a testament to Associate Professor McKee and to the evolving meaning of the liberal arts. The liberal arts include academic disciplines that provide broad cultural exposure and understanding rather than narrowly defined technical expertise. The most critical component in a Bowdoin liberal arts education is learning to identify values and finding the courage to develop one's own. Like any discipline taught at Bowdoin, photography here goes beyond itself. It represents the results of a philosophical approach that provides a focus for students from a wide range of disciplines.

The project is a tribute to John McKee from people he inspired. As an enigmatic mentor, he has had an impact singularly consistent with the goals of the liberal arts education. How does this happen? One of his former students reflected, "John McKee might take you up a distant Maine road to show you a particular rare apple species with the same elegant, and sometimes quirky, intensity with which he will critique a print: a portal opens and if you go far enough, a whole world opens up."

This particular legacy of the liberal arts is an exhibition of photography—and its multiple image-making possibilities—by artists from the Bowdoin Classes of 1971 to 1994. It demonstrates the strong continuity of a creative tradition that started with the persuasiveness of one man and has grown to comprise a community reaching from Maine to Mt. Everest on both sides of the globe. John McKee's vital role in this alchemy, as evidenced by the breadth and success of the photographic strategies included in the exhibition, is not to inspire imitation, but to discourage it. McKee motivates students to make their own aesthetic decisions. One photographer recalled, "John McKee often bewildered us. We thought he had all the answers. Years later, I realize no one has all the answers, but he provided the catalyst that encouraged each one of us to explore. It's great to speak with him today and realize he's focused on his new students, the current crop. They are his top priority."

Bowdoin Photographers: Liberal Arts Lens is a microcosm of the significant traditions and innovations that define photography today, a remarkable feat for the graduates of a small liberal arts college. The exhibition encompasses classic black and white prints as well as sculptural installation pieces with chromogenic display prints. Respect for the integrity of the photographic process, interest in large-format cameras (those that use 2 1/4 x 2 1/4-inch, 4 x 5-inch, or larger negatives as opposed to 35-mm negatives), and an orientation toward rural rather than urban imagery characterize much of the work.

Some images refer to the process of photography itself: the magic and science of optics or the rediscovery of non-silver printing processes. In others, the self-reference is not to the camera or printing process, but to the power of a photographer to bring our attention to texture. The content of a picture may be a car, but the subject is the infinite subtleties of the car's surface.

Documentary, travel, and landscape photography are well represented: the photographs of people from India and Nepal are as much poetry as anthropology. The dense visual field of the Cameroon rain forest is a premise for compositions with vivid variations of pictorial space. Using collage and appropriated images, another photographer makes the geology of Hawaii "witness to human history." Elsewhere, the Maine landscape is transformed through subtle abstractions perceived on the ground glass. One photographer seduces the viewer with multiple-exposure color prints of lush gardens, while another artist challenges the audience with traces and memories of an urban industrial landscape.

Several artists address the complex psychology of the individual and the family. Some photograph the family with large-format cameras. Others create assemblage pieces that incorporate appropriated or found photographs of family groups.

ABELARDO MORELL's deceptively simple photographs reveal small dramas in the experience of everyday objects and places. He transforms a room into a camera interior by closing off all but one tiny, carefully placed source of light. In the darkened room, which he has made into a "camera obscura," the light forms an upside-down image on the far wall, as it does in the back of a simple camera or the retina of the eye. Then, with an exposure as long as eight hours, Morell photographs the image created in that interior. The result is a photograph made using a single negative that looks like two exposures with one upside-down on top of the other. *Camera Obscura Image of Brookline View in Brady's Room* (p. 21), an unmanipulated—and magical—print, layers the private bedroom of a young boy with the public street of Brookline, Massachusetts, and allows us to rediscover optical laws and essential qualities of photography.

Demonstrating an acute awareness of the history of photography, **JENNIFER S. EDWARDS** creates her own customized papers and chemical formulas for coating papers. Visible particles of birch are part of the photographic paper used for an image of birch trees in *Birches 1* (p. 15). Edwards's knowledge of process, based on nineteenth-century recipes, guides her aesthetic. With wit, charm, and delicacy, she brings to life the sense of innovation and excitement fundamental to the invention of photography.

While Edwards is fascinated by the link between the paper and the image on the paper, **JAMES S. WATTS** abstracts a particular surface from a given object. The photograph *Riverside Drive #1* is not about cars but about the tactile world. Elsewhere, Watts suggests autonomous gestures in nature through his disciplined, close observation of marsh grasses. In photographs without reference to scale, simple blades of grass may become unexpectedly violent or, as in *Clam Cove #1* (p. 29), sensual, even titillating.

The self-referential photographs by Morell, Edwards, and Watts are complemented by the work of several artists who challenge the limits of the documentary tradition. **KEVIN BUBRISKI**, who has photographed extensively in the Himalayan region, creates compelling images of people and places. Particularly in portraits of people in pairs, our attention is repeatedly brought to variations within one view. In *Gurung School Boys, Barpak Village, Gorkha, Nepal*, two youths stand stiffly side by side simultaneously linked and separated by a slim mercurial passage of light. One boy seems reserved and holds back slightly from the camera, while the other appears more open in spirit, as he raises his eyebrows and stands closer to the photographer. With equal care, Bubriski turns his eye from man to nature. In a recent landscape, *Moonlight on Everest, Rongbok, Tibet* (p. 9), we see traces of moving stars making abstract linear patterns in pure lunar light.

In contrast to Bubriski's celestial view, **JUSTIN SCHUETZ**, photographing deep in the Cameroon rain forest, creates images that toss the viewer's vision back and forth through the planes of the picture. In *La Réserve de Faune du Dja, Cameroon, #7* (p. 25), the eye is at once drawn to white trunks in the middle ground and to silhouetted leaves in the foreground. The result is the collapse of the two planes; we see the world of the photograph, not merely the photograph recording the world.

ALLAN MACINTYRE is another artist who travels far from New England. Macintyre photographs volcanic landscapes in Hawaii and along the border of Oregon and California. His earlier unmanipulated photographs of lava trees are reminiscent of the nineteenth-century proto-modern albumen prints by William Henry Jackson, who photographed sharply delineated geological formations in the American West. Then, in *Hawaiian Lava Trees* (p. 19), Macintyre establishes an ambiguous post-modern relationship to time and place by surrounding the

black and white lava trees with colorful polaroid transfers of Hawaiian royalty and random images from the indigenous culture. The lava forms no longer exist in a perfect self-referential world; they become part of a complex web of human history and references.

Working closer to the vicinity of Bowdoin College, **DONALD DUBOSE DUNCAN** explores the forests and shores of Maine. His work is part of a strong tradition of American landscape photography whose exponents include Paul Caponigro and Edward Weston. Rather than merely describing the topography of *Poplar Stream Falls with Pool* (p. 13), he takes an extreme camera angle from above the falls, and, using close to twenty short exposures on a single negative, brings our attention not only to the faceted planes of the rock, but also to the mysterious swirling water currents and the truncated branches that create a visual counterpoint. The photograph is akin to a lyric poem: subjective, sensual, and light in volume.

Another photographer who sometimes uses multiple exposures is **STEPHEN A. SCHEER**, known for his lush, color-saturated prints. He overwhelms the senses with layered hues in *Apricot Branches* and *Garden Pathway*. In some cases, the effect is enhanced by using as many as six flashes synchronized with the exposure.

Responding to changes in his life, Scheer has shifted his work. Most recently he has made black and white photographs of his own family. *Eli and Anina, Georgia* (p. 23) reinvents and makes contemporary the classic genre scene showing intimate affection between parent and child. There is a Manet quality to this photograph, where the mother's caress is layered behind persistent iconic and graphic objects of the world—the striped hat, the half-eaten apple, the sunglasses—within an oblique composition.

CÉCILIA HIRSCH has also worked intensely with one family, though it is not her own. She has spent the last two years exploring the psychology of children and adults in various states of connection, disconnection, and self-absorption. Using a square format reminiscent of snapshots from the 1960s, Hirsch gives us a rich range of emotional sensibilities. In

Chris and Rake, November 1993, a little boy, lost in reverie, spins in autumn leaves. The more sharply-focused, front-lit *Jay Playing in Truck, March 1995* (p. 17), suggests wonder and curiosity about objects in the world. Within the family group, Hirsch isolates the tension between the one and the many: in *Dinner Table*, a dense carousel of arms circles the summer picnic table, but no one actually touches.

Similar to Hirsch, **JASON WALZ** addresses psychological issues but, in the tradition of Joseph Cornell, he uses the photograph as part of an assemblage. In Walz's telephone series, the frame is consistently orderly and tidy, yet at the heart of the matter one finds chaotic, erotic forms. In *Telephone (image) #10* (p. 27), a decorative arrangement of fishing tackle on a steel frame surrounds a photograph of fish-like phones. He is known for the playful puns that add a surrealist twist and collapse the difference between frame and framed. Walz states, "Relying on hook, line and sinker, the work links interpersonal politics to a common American pastime and 'sport.'"

DEKE WEAVER integrates photographs into a much larger three-dimensional work. Approximately 30 inches high and 23 1/2 feet long, Weaver's *A Book of Would* (p. 31) is fifteen panels of weathered wood, connected with heavy steel hinges and hung from chains of various lengths and thicknesses. Each panel is marked by burnt-in text and incorporates laminated photographs. Using photographs that could have been found in his own family's album and others from albums found in a secondhand shop, Deke Weaver reinvents a family narrative, where fact is fiction and fiction becomes fact. The photographs are an alternative story; they do not illustrate the text. As the words and the images undermine one another, the large pieces of wood, found on the beach or in the street, dominate the text and image. But then each element reasserts itself. Like the process of memory, the repetitive series of graphic photos pulls the viewer back to the same images: an erect penis, an eye, a woman's breast, and a man's chest tightly constricted by heavy chains. These punctuate

wedding photographs of a bride and groom or old-timey snaps that might have been those same people at the age of nine or ten. Weaver writes of this work, "The *Book of Would* merges an awkward playfulness with a graceful quiet mystery where neither has the upper hand."

CURTIS CRAVENS's work, like Weaver's, illustrates a growing concern with installation pieces that integrate photography but are less overtly narrative than many in the genre. His creations are urban and site-specific. The pieces, made with images of and objects from a hazardous abandoned Queens copper factory, are inversions of Charles Sheeler's precisionism, which idealized the machine age. *Looking Northwest* (p. 11) is a late-twentieth-century grave stele. Dead fluorescent bulbs are coated with photographic emulsion and then exposed to a negative as one would expose a piece of photographic paper. Resonating with Alexander Gardner's Civil War photographs of urban ruins, Cravens's pieces refabricate, document, and commemorate a period of industrial-labor history.

From Morell '71 to Schuetz '94, many of the graduates included in this catalogue have gained national recognition or completed graduate degrees in the last two years. The diversity of their work parallels John McKee's breadth. As a teacher, he creates a seamlessness between the classroom and life experience. One recent graduate remarked, "You miss something if you don't talk to him outside class." John McKee once said in passing, "I don't teach; I tell stories and I ask questions." But, with his attentiveness, his zen focus-without-focus, he does much more. He maintains rigorous standards without setting limitations. He may dismiss a fatuous comment, but, where there is potential, he resists judgment, allowing those he inspires to develop their own standards of excellence.

Keeping the world at bay, John McKee creates the space for an ideal realm marked by curiosity, integrity, and personal vision. His students, striving to match that creation, have a model for the rest of their lives.

Lucy L. Bowditch

KEVIN BUBRISKI '75 (*American, b. 1954*), an art history and economics major at Bowdoin, has received numerous fellowships, grants, and awards, including a National Endowment for the Arts Fellowship (1988), a Fulbright Foundation Grant (1989), and, most recently, a John Simon Guggenheim Memorial Foundation Fellowship (1994). Photographs from his eight years in the Himalayan region are widely exhibited and collected by major museums, including the Metropolitan Museum of Art and the Museum of Modern Art in New York City. Portrait of Nepal, Bubriski's book of black and white view-camera portraits and landscapes, won the Documentary 1993 Golden Light Book Award. His book of color photographs, Power Places of Kathmandu, is available for the first time this fall. Kevin Bubriski lives in Shaftsbury, Vermont.

Gurung School Boys, Barpak Village, Gorkha, Nepal, 1984

(image) 22 x 17 inches; (sheet) 20 x 24 inches; (negative) 4 x 5 inches

Tamang Girl Friends, Yarsa Village, Nuwakot, Nepal, 1984

(image) 22 x 17 inches; (sheet) 20 x 24 inches;
(negative) 2 1/4 x 2 1/4 inches

Durgananda Brahmachari, Mirgasthali Forest at Pashupatinath, Kathmandu, Nepal, 1985

platinum-palladium print
(image) 10 x 8 inches; (sheet) 14 x 12 inches; 8 x 10-inch contact
negative from 4 x 5-inch negative

Shyam Puri Naga Baba, Kathmandu, Nepal, 1987

platinum-palladium print
(image) 10 x 8 inches; (sheet) 14 x 12 inches; 8 x 10-inch contact
negative from 4 x 5-inch negative

Sweepers at Patan Durbar Square, Nepal, 1987

(image) 22 x 17 5/16 inches; (sheet) 23 7/8 x 19 13/16 inches;
(negative) 4 x 5 inches
Bowdoin College Museum of Art
Gift of the artist
1994.29

Bather and Bird at the Sangam, Kumbh Mela, Allahabad, India, 1989

(image) 22 x 17 5/16 inches; (sheet) 20 x 24 inches; (negative) 6 x 9 cm

Hindu Men Bathing, Kumbh Mela, Allahabad, India, 1989

(image) 14 2/3 x 22 3/4 inches; (sheet) 19 3/4 x 23 7/8 inches;
(negative) 6 x 9 cm
Bowdoin College Museum of Art
Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund
1994.17

Street in Suga Village, Mahotari District, Nepal, 1985

(image) 17 1/4 x 22 inches; (sheet) 19 3/4 x 23 7/8 inches;
(negative) 6 x 9 cm
Bowdoin College Museum of Art
Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund
1994.18

Udasin Boy-Baba and Guru, Udasin Akhara, Kumbh Mela, Allahabad, India, 1989

platinum-palladium print
(image) 8 x 10 inches; (sheet) 12 x 14 inches; 8 x 10-inch contact
negative from 35-mm negative

Moonlight on Everest, Rongbok, Tibet, 1994

(image) 18 x 18 inches; (sheet) 20 x 24 inches;
(negative) 2 1/4 x 2 1/4 inches

The Karmapa's Prayer Hall, Tsurphu, Tibet, 1994

(image) 18 x 18 inches; (sheet) 20 x 24 inches;
(negative) 2 1/4 x 2 1/4 inches

Young Penitent, Chitrakoot, India, 1995

(image) 18 x 18 inches; (sheet) 20 x 24 inches;
(negative) 2 1/4 x 2 1/4 inches



KEVIN BUBRISKI

*Moonlight on Everest,
Rongbok, Tibet
1994*

CURTIS CRAVENS '82 (*American, b. 1959*), received his M.F.A. in 1987 from the University of New Mexico after majoring in archaeology and art history at Bowdoin. He was the recipient of a MacDowell Colony Fellowship (1993) and most recently a grant from the LEF Foundation in St. Helena, California, which supports projects that meet the public in non-traditional ways (1994). His work has been exhibited nationally and widely reviewed. Curtis Cravens is a photography editor at Newsweek in New York City.

***Uncertain Calling*, 1994**

chromogenic rearlit display print in copper church box
(overall) 55 1/2 x 34 1/2 x 5 inches

***Memory of Work (cup)*, 1994**

chromogenic rearlit display print in enamel lamp housing
24 x 24 x 16 inches

***Memory of Work (hard hat)*, 1994**

chromogenic rearlit display print in enamel lamp housing
24 x 24 x 16 inches

***Memory of Work (book)*, 1994**

chromogenic rearlit display print in enamel lamp housing
24 x 24 x 16 inches

***Untitled*, 1994**

photographic image on dead fluorescent lights;
steel frame
36 x 24 x 2 inches

***Bent Stack*, 1994**

photographic image on dead fluorescent lights;
steel frame
36 x 24 x 2 inches

***Looking Northwest*, 1994**

photographic image on dead fluorescent lights;
steel frame
48 x 28 1/2 x 2 inches



CURTIS CRAVENS

Looking Northwest
1994

DONALD DUBOSE DUNCAN '81

(American, b. 1959), a studio art and government major, continued his study of photography at the Maine Photographic Workshops and the Kansas City Art Institute. With a grant from National Geographic Magazine, Duncan was an expedition photographer for the World Bike for Hope (1981-82), a nineteen-nation global bike-a-thon fundraiser for Project Hope. He has had solo exhibitions at museums nationwide, including the Fogg Art Museum in Cambridge, Massachusetts. Donald DuBose Duncan is a professional photographer in the Brunswick, Maine, area.

Black Holes, 1983

(image) 9 1/4 x 11 1/2 inches; (sheet) 11 x 14 inches;
(negative) 4 x 5 inches

Aspens, Rocks, 1989

(image) 15 1/4 x 19 1/4 inches; (sheet) 16 x 20 inches;
(negative) 4 x 5 inches

Lobster Lake, 1989

(image) 10 1/8 x 13 1/4 inches; (sheet) 11 x 14 inches;
(negative) 4 x 5 inches

Poplar Stream Falls with Pool, 1991

(image) 10 1/4 x 13 inches; (sheet) 11 x 14 inches;
(negative) 4 x 5 inches

Bowdoin College Museum of Art
Museum Purchase
1991.109

Waterfall, 1991

(image) 15 x 19 inches; (sheet) 16 x 20 inches;
(negative) 4 x 5 inches

Driftwood, Abstract, 1994

(image) 13 3/8 x 10 1/2 inches; (sheet) 11 x 14 inches;
(negative) 4 x 5 inches



DONALD DUBOSE DUNCAN

Poplar Stream Falls with Pool
1991

JENNIFER S. EDWARDS '89

(American, b. 1967), a studio and art history major at Bowdoin, anticipates an M.A. in art history from the University of Arizona in 1995. As the Ansel Adams Intern (1993-94) at the Center for Creative Photography in Tucson, Arizona, Edwards did groundbreaking research on the fashion photographer Louise Dahl-Wolfe. She is currently collaborating with Bowdoin Professor Linda J. Docherty on a Winslow Homer monograph. Jennifer S. Edwards lives in Tempe, Arizona.

Corn, 1988

Vandyke brownprint on sheet containing rhubarb fibers
(image) 4 x 5 inches; (sheet) 5 3/5 x 8 5/8 inches;
(negative) 4 x 5 inches

Birches 1, 1989

Vandyke brownprint on sheet containing birch bark fibers
(image) 5 x 4 inches; (sheet) 5 3/4 x 8 3/4 inches;
(negative) 4 x 5 inches

Birches 2, 1989

Vandyke brownprint on sheet containing birch bark fibers
(image) 5 x 4 inches; (sheet) 6 x 8 3/8 inches;
(negative) 4 x 5 inches

Birches 3, 1989

Vandyke brownprint on sheet containing birch bark fibers
(image) 5 x 4 inches; (sheet) 6 x 8 inches;
(negative) 4 x 5 inches

Spider Mum, 1989

Vandyke brownprint on sheet containing marigold petals
(image) 4 x 5 inches; (sheet) 6 x 8 1/4 inches;
(negative) 4 x 5 inches



JENNIFER S. EDWARDS

Birches 1
1989

CÉCILIA HIRSCH '90 (French, b. 1968),
*an art history-religion and visual
 communication major at Bowdoin,
 received an M.F.A. from the
 Massachusetts College of Art in
 1995. In addition to teaching at the
 Massachusetts College of Art, she
 has run photography programs for
 the Potomac School in Virginia and
 the Smithsonian Associates in
 Washington, D.C. In 1990, she was
 the cinematographer for the
 documentary film Mixing Cultures:
 A Cambodian Refugee Experience.
 Cécilia Hirsch lives in Jamaica
 Plain, Massachusetts.*

Chris and Rake, November 1993
 (image) 15 x 15 inches; (sheet) 16 x 20 inches;
 (negative) 2 1/4 x 2 1/4 inches

Jay Eating Dinner, January 1994
 (image) 15 x 15 inches; (sheet) 16 x 20 inches;
 (negative) 2 1/4 x 2 1/4 inches

Jay, Higgins, and Rob, May 1994
 (image) 15 x 15 inches; (sheet) 16 x 20 inches;
 (negative) 2 1/4 x 2 1/4 inches

Dinner Table, July 1994
 (image) 15 x 15 inches; (sheet) 16 x 20 inches;
 (negative) 2 1/4 x 2 1/4 inches

Jude and Kids by Fire, August 1994
 (image) 15 x 15 inches; (sheet) 16 x 20 inches;
 (negative) 2 1/4 x 2 1/4 inches

Diane and Jon at Property, October 1994
 (image) 15 x 15 inches; (sheet) 16 x 20 inches;
 (negative) 2 1/4 x 2 1/4 inches

Chandler, Chris, and Honey, November 1994
 (image) 15 x 15 inches; (sheet) 16 x 20 inches;
 (negative) 2 1/4 x 2 1/4 inches

Chris and Honey, November 1994
 (image) 15 x 15 inches; (sheet) 16 x 20 inches;
 (negative) 2 1/4 x 2 1/4 inches

Jay Playing in Truck, March 1995
 (image) 15 x 15 inches; (sheet) 16 x 20 inches;
 (negative) 2 1/4 x 2 1/4 inches



CÉCILIA HIRSCH

Jay Playing in Truck, March 1995

ALLAN MACINTYRE '90 (*American, b. 1968, a double major in anthropology and studio art at Bowdoin, graduated with an M.F.A. from the Massachusetts College of Art in 1994. Most recently, he received a Fulbright Foundation Grant (1995) for travel to New Zealand. His project focused on documenting the culture of the North Island in association with the local volcanic environment. Allan Macintyre is based in Falls Church, Virginia.*)

Mauna Ulu Crater, Hawaii, 1993
overall panoramic view, two gelatin silver prints
(overall) 18 x 46 inches

Hawaiian Lava Trees, 1993-94
polaroid dye transfer collage with gelatin silver prints
(overall) 20 x 24 inches

Collage with Scene of Kilauea, Eastern and South Western Rift Zones, Hawaii, 1994
pinhole and polaroid dye transfer collage with gelatin silver prints;
(overall) 24 x 20 inches

Hawaiian Lava Trees, 1994
polaroid dye transfer collage with gelatin silver prints;
(overall) 20 x 24 inches



ALLAN MACINTYRE

Hawaiian Lava Trees
1993-94

ABELARDO MORELL '71 (*American, b. Cuba, 1948*), a religion major at Bowdoin, earned an M.F.A. from Yale in 1981. He received a Cintas Foundation Fellowship (1993) and a John Simon Guggenheim Memorial Foundation Fellowship (1993) to pursue his camera obscura images. They are among the works published in *A Camera in a Room: Photographs by Abelardo Morell, a 1995 Smithsonian Institution Press Photography Series monograph*. Morell's work is also featured in *An American Century of Photography from Dryplate to Digital: The Hallmark Photographic Collection, a 1995 Hallmark Cards, Inc., and Harry N. Abrams publication*. His photographs are internationally exhibited and collected by numerous museums including the Metropolitan Museum of Art and the Museum of Modern Art in New York City, the Art Institute of Chicago, and the San Francisco Museum of Modern Art. Abelardo Morell is professor and chair of the Media and Performing Arts Department at the Massachusetts College of Art in Boston.

Camera Obscura Image of Houses Across the Street in Our Bedroom, 1991

(image) 17 7/8 x 22 1/2 inches; (sheet) 19 3/4 x 23 7/8 inches;
(negative) 4 x 5 inches
Bowdoin College Museum of Art
Museum Purchase, Helen Johnson Chase Fund
1993.5

Camera Obscura Image of Brookline View in Brady's Room, 1992

(image) 32 x 40 inches; (sheet) approximately 35 x 43 inches;
(negative) 4 x 5 inches
Courtesy of Abelardo Morell and Bonni Benrubi Gallery, New York

Book: Boy with Fruit by Caravaggio, 1993

(image) 18 x 22 1/2 inches; (sheet) 20 x 24 inches;
(negative) 4 x 5 inches
Courtesy of Abelardo Morell and Bonni Benrubi Gallery, New York

Book: Le Antichità Romane by Piranesi #1, 1994

(image) 18 x 22 1/2 inches; (sheet) 20 x 24 inches;
(negative) 4 x 5 inches
Courtesy of Abelardo Morell and Bonni Benrubi Gallery, New York

Book: Naked Maja by Goya, 1994

(image) 22 1/2 x 18 inches; (sheet) 20 x 24 inches;
(negative) 4 x 5 inches
Courtesy of Abelardo Morell and Bonni Benrubi Gallery, New York

Camera Obscura Image of Empire State Building in Bedroom, 1994

(image) 32 x 40 inches; (sheet) approximately 35 x 43 inches;
(negative) 4 x 5 inches
Courtesy of Abelardo Morell and Bonni Benrubi Gallery, New York

Camera Obscura Image of the Sea in Attic, 1994

(image) 18 x 22 1/2; (sheet) 20 x 24 inches;
(negative) 4 x 5 inches
Courtesy of Abelardo Morell and Bonni Benrubi Gallery, New York

Dictionary, 1994

(image) 18 x 22 1/2 inches; (sheet) 20 x 24 inches;
(negative) 4 x 5 inches
Courtesy of Abelardo Morell and Bonni Benrubi Gallery, New York



ABELARDO MORELL

*Camera Obscura Image of Brookline View
in Brady's Room*
1992

STEPHEN A. SCHEER '76 (*American, b. 1954*), an art history major at Bowdoin, received an M.F.A. from Yale in 1980. The same year he was the recipient of a National Endowment for the Arts Fellowship. His work is nationally exhibited and collected by institutions including the Museum of Modern Art in New York City and the Museum of Fine Arts in Houston, Texas. His photographs are reproduced in numerous books and magazines, including: *Wave Hill*, a 1991 book project directed by Jean E. Feinberg; *Mothers & Daughters*, a 1987 Aperture publication; and *Georgia Fine Art Photographers*, a 1993 exhibition catalogue by Jane Jackson. Stephen A. Scheer is an associate professor of art, Department of Photography, School of Art, at the University of Georgia in Athens.

***Apricot Branches*, 1987**

chromogenic print
(image) 19 x 19 inches; (sheet) 20 x 24 inches;
(negative) 2 1/4 x 2 1/4
Bowdoin College Museum of Art
Museum Purchase,
Lloyd O. and Marjorie Strong Coulter Fund
1988.20

***Table Saw with Sphere and Stump*, 1987**

chromogenic print
(image) 19 x 19 inches; (sheet) 20 x 24 inches;
(negative) 2 1/4 x 2 1/4 inches
Courtesy of Julie Saul Gallery, New York

***Garden Pathway*, 1989**

chromogenic print
(image) 23 3/8 x 17 3/4 inches; (sheet) 20 x 24 inches;
(negative) 2 1/4 x 2 1/4 inches
Courtesy of Julie Saul Gallery, New York

***Anina and Eli, at Home #1*, 1990**

(image) 14 1/2 x 14 1/2 inches; (sheet) 16 x 20 inches;
(negative) 2 1/4 x 2 1/4 inches

***Eli and Anina, at Home #2*, 1991**

(image) 14 1/2 x 14 1/2 inches; (sheet) 16 x 20 inches;
(negative) 2 1/4 x 2 1/4 inches

***Anina's Glasses*, 1993**

(image) 14 1/2 x 14 1/2 inches; (sheet) 16 x 20 inches;
(negative) 2 1/4 x 2 1/4 inches

***Eli and Anina, Georgia*, 1993**

(image) 14 1/2 x 14 1/2 inches; (sheet) 16 x 20 inches;
(negative) 2 1/4 x 2 1/4 inches

***Wrestling*, 1993**

(image) 14 1/2 x 14 1/2 inches; (sheet) 16 x 20 inches;
(negative) 2 1/4 x 2 1/4 inches



STEPHEN A. SCHEER

Eli and Anina, Georgia
1993

JUSTIN G. SCHUETZ '94 (*American, b. 1972*), was a biology and studio art major at Bowdoin, where he received the Andrew W. Mellon Undergraduate Fellowship for an independent investigation of nineteenth-century photographic processes. The work resulted in a 1993-94 exhibition, *Revisions: New Photographs from Antique Processes*, at the Bowdoin College Museum of Art. Between June 1994 and January 1995, Schuetz photographed while conducting ornithological field research for Dr. Thomas Smith's study of hornbills in south-central Cameroon. Justin Schuetz is the Andrew W. Mellon Curatorial Intern at the Bowdoin College Museum of Art for 1995-1996.

La Réserve de Faune du Dja, Cameroon, #1, 1995
(image) 7 x 7 inches; (sheet) 8 x 10 inches;
(negative) 2 1/4 x 2 1/4 inches

La Réserve de Faune du Dja, Cameroon, #2, 1995
(image) 10 x 10 inches; (sheet) 11 x 14 inches;
(negative) 2 1/4 x 2 1/4 inches

La Réserve de Faune du Dja, Cameroon, #3, 1995
(image) 7 x 7 inches; (sheet) 8 x 10 inches;
(negative) 2 1/4 x 2 1/4 inches

La Réserve de Faune du Dja, Cameroon, #4, 1995
(image) 7 x 7 inches; (sheet) 8 x 10 inches;
(negative) 2 1/4 x 2 1/4 inches

La Réserve de Faune du Dja, Cameroon, #5, 1995
(image) 7 x 7 inches; (sheet) 8 x 10 inches;
(negative) 2 1/4 x 2 1/4 inches

La Réserve de Faune du Dja, Cameroon, #6, 1995
(image) 7 x 7 inches; (sheet) 8 x 10 inches;
(negative) 2 1/4 x 2 1/4 inches

La Réserve de Faune du Dja, Cameroon, #7, 1995
(image) 10 x 10 inches; (sheet) 11 x 14 inches;
(negative) 2 1/4 x 2 1/4 inches

La Réserve de Faune du Dja, Cameroon, #8, 1995
(image) 7 x 7 inches; (sheet) 8 x 10 inches;
(negative) 2 1/4 x 2 1/4 inches

La Réserve de Faune du Dja, Cameroon, #9, 1995
(image) 7 x 7 inches; (sheet) 8 x 10 inches;
(negative) 2 1/4 x 2 1/4 inches

La Réserve de Faune du Dja, Cameroon, #10, 1995
(image) 7 x 7 inches; (sheet) 8 x 10 inches;
(negative) 2 1/4 x 2 1/4 inches



JUSTIN SCHUETZ

La Réserve de Faune du Dja,
Cameroon, #7
1995

JASON WALZ '92 (American, b. 1970),
*was a studio art and psychology
 major at Bowdoin, where he
 received the Anne Bartlett Lewis
 Memorial Prize for distinguished
 work in photography. From 1993 to
 1994 he was an intern at the
 Aperture Foundation. While there,
 he assisted on major publications
 and exhibitions, including Paul
 Strand: The World on My Doorstep,
 which is currently on international
 tour. Jason Walz is a free-lance
 photographer in New York City.*

Telephone (image) #2, 1994
 photograph, mixed media, steel, glass
 (overall) 6 x 8 x 2 inches

Telephone (image) #3, 1994
 photograph, mixed media, steel, glass
 (overall) 6 x 8 x 2 inches

Telephone (image) #4, 1994
 photograph, mixed media, steel, glass
 (overall) 6 x 5 x 2 inches

Telephone (image) #5, 1994
 photograph, mixed media, steel, glass
 (overall) 6 x 8 x 2 inches

Telephone (image) #6, 1994
 photograph, mixed media, steel, glass
 (overall) 8 x 10 x 2 inches

Telephone (image) #7, 1994
 photograph, mixed media, steel, glass
 (overall) 7 x 9 x 2 inches

Telephone (image) #8, 1994
 photograph, mixed media, steel, glass
 (overall) 6 x 5 x 2 inches

Telephone (image) #9, 1994
 photograph, mixed media, steel, glass
 (overall) 8 x 11 x 2 inches

Telephone (image) #10, 1994
 photograph, mixed media, steel, glass
 (overall) 12 x 8 x 2 inches

Telephone (image) #11, 1994
 photograph, mixed media, steel, glass
 (overall) 8 x 6 x 2 inches

Self Portrait as Adam, 1994
 photograph, mixed media, steel, glass
 51 x 21 x 5 inches

Portrait of Sarma as Eve, 1994
 made in collaboration with Sarma Ozols
 photograph, mixed media, steel, glass
 51 x 21 x 5 inches



JASON WALZ

Telephone (image) #10
1994

JAMES S. WATTS '87 (*American, b. 1965*), was an art history major with an English minor at Bowdoin, where he became the student advisor to the Division of Art History in the Department of Art. Between 1987 and 1989, he worked as a picture editor for Business Month and Manhattan Inc. During 1992 he was a visiting artist at the Metropolitan Museum of Art in New York City. Since 1993, he has been teaching photography at the Collegiate School in Manhattan.

Clam Cove #1, 1994

(image) 14 7/8 x 14 7/8 inches; (sheet) 14 7/8 x 14 7/8;
(negative) 2 1/4 x 2 1/4 inches

Clam Cove #2, 1994

(image) 14 7/8 x 14 7/8 inches; (sheet) 14 7/8 x 14 7/8;
(negative) 2 1/4 x 2 1/4 inches

Riverside Drive #1, 1995

(image) 14 5/8 x 18 3/8 inches; (sheet) 14 5/8 x 18 5/8;
(negative) 8 x 10 inches

Riverside Drive #2, 1995

(image) 14 5/8 x 18 3/8 inches; (sheet) 14 5/8 x 18 5/8;
(negative) 8 x 10 inches

Clam Cove #3, 1995

(image) 15 3/8 x 15 3/8 inches; (sheet) 15 3/8 x 15 3/8 inches;
(negative) 2 1/4 x 2 1/4 inches

Clam Cove #4, 1995

(image) 15 3/8 x 15 3/8 inches; (sheet) 15 3/8 x 15 3/8 inches;
(negative) 2 1/4 x 2 1/4 inches



JAMES S. WATTS

Clam Cove #1
1994

DEKE WEAVER '85 (American, b. 1963),

a biology and studio art major at Bowdoin, received an M.F.A. from the University of Colorado at Boulder in 1988. He is the recipient of a Neodata Endowment Grant (1988) and two Western States Regional Media Arts Fellowships (1988, 1989). Weaver, currently living in San Francisco, California, is an internationally recognized video and performance artist, particularly known for his work challenging censorship.

The Mermaid, 1986

photographic image on canvas
90 x 60 inches

The Minotaur, 1986

photographic image on cowhide
88 x 70 inches

A Book of Would, 1990

15 wood panels with laminated photographs and burnt-in text
(overall) approximately 30 inches x 23 1/2 feet

trust (american dream), 1992

video
4 minutes

Extinction, 1994

video
30 seconds

Truth Story, 1992

video
5 minutes

The Quick and the Dead, 1994

3 video excerpts used in performance
2 minutes 55 seconds; 1 minute 45 seconds;
4 minutes 20 seconds

BOWDOIN COLLEGE MUSEUM OF ART

STAFF

Katharine J. Watson, *Director*
Suzanne K. Bergeron, *Assistant Director for Operations*
Peter D. De Staebler '93, *Institute of Museum Services Curatorial Intern*
Helen S. Dubé, *Coordinator of Education Programs*
Chaké K. Higgison '78, *Museum Shop Manager*
Mattie Kelley, *Registrar*
José L. Ribas '76, *Technician/Preparator*
Justin G. Schuetz '94, *Andrew W. Mellon Curatorial Intern*
Victoria B. Wilson, *Administrative Secretary to the Director*

STUDENT ASSISTANTS

Elizabeth K. Anderson '97
Simone Crosswhite '97
Jill L. Garland '98
Elizabeth A. Kelton '96

SECURITY OFFICERS

Edmund I. Benjamin
Jaime R. Reatiraza
Edward D. Rusczyk
Donna J. Senkbeil

CUSTODIAN

Roger L. Nadeau



